

“None they brought her warrior dead.”

“HOME THEY BROUGHT HER WARRIOR DEAD.”

Home they brought her warrior dead:

She nor swoon'd, nor utter'd cry.

All her maidens, watching, said,

“She must weep or she will die.”

Then they praised him, soft and low,

Call'd him worthy to be loved,

Truest friend and noblest foe;

Yet she neither spoke nor moved.

Stole a maiden from her place,

Lightly to the warrior stept,

Took the face-cloth from the face;

Yet she neither moved nor wept.

Rose a nurse of ninety years,

Set his child upon her knee;

Like summer tempest came her tears—

“Sweet my child, I live for thee.”

HOME THEY BROUGHT HER WARRIOR DEAD.

A. RANDEGGER.

Tempo di Marcia. ♩ = 66.

VOICE.

PIANO.

Maestoso e solenne.

pp stacc.

The musical score is arranged in three systems. Each system features a vocal line (VOICE) and a piano accompaniment (PIANO). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Tempo di Marcia' with a quarter note equal to 66 beats per minute. The first system shows the vocal line with a whole rest and the piano accompaniment starting with a 'pp stacc.' (pianissimo staccato) marking. The second system continues the piano accompaniment with various dynamics including 'pp', 'p', and 'dim.'. The third system concludes the piano accompaniment with 'pp stacc.' markings. The piano part is characterized by a rhythmic pattern of eighth and sixteenth notes, often beamed together, with a solemn and majestic feel.

HOME THEY BROUGHT HER WARRIOR DEAD.

The piano introduction consists of three measures. The first measure has a treble clef with a key signature of two flats (B-flat and E-flat) and a whole rest. The second and third measures have a grand staff (treble and bass clefs) with a key signature of two flats. The bass line features a series of chords and moving lines, starting with a *pppp* dynamic. The treble line has a few notes in the second measure, including a *morendo.* marking, and ends with a *pppp* dynamic.

The first vocal entry is in the treble clef, starting with a *Lento, quasi recitativo.* marking. The lyrics are "Home they brought her war - rior dead : . . . She nor swoon'd". The piano accompaniment is in the grand staff, starting with a *colla voce.* marking. The bass line has a *sf >* marking. The treble line has a *sf >* marking and a *pp* marking. The piano accompaniment continues with a *sf >* marking and a *pp* marking.

The second vocal entry is in the treble clef, starting with a *sf >* marking. The lyrics are "nor ut-ter'd cry : All her maid - ens, watch-ing, said, 'She must". The piano accompaniment is in the grand staff, starting with a *pp* marking. The bass line has a *sf >* marking. The treble line has a *sf >* marking and a *f* marking. The piano accompaniment continues with a *sf >* marking and a *f* marking.

The third vocal entry is in the treble clef, starting with a *rall.* marking. The lyrics are "weep or she will die, she must weep . . . or she will". The piano accompaniment is in the grand staff, starting with a *p* marking. The bass line has a *p* marking. The treble line has a *p* marking. The piano accompaniment continues with a *pp* marking and a *pp* marking. The piano accompaniment ends with a *rall.* marking and a *ppp colla voce.* marking.

HOME THEY BROUGHT HER WARRIOR DEAD.

poco più ♩ = 76. *cantabile.*

die." Then they

poco più ♩ = 76. *dolcissimo. con tenerezza.*

p *pp*

praised him, they praised . . . him, soft . . . and low, . . . Call'd him

pp *pp*

cres. *poco affrettando.* *rall.*

wor - thy to be lov'd, Tru - est friend and no - blest foe; They

cres. e affrettando. *p rall.*

Slower. tranquillo.

praised him, they praised him, soft and low, Call'd him

Slower. pp

HOME THEY BROUGHT HER WARRIOR DEAD.

largamente. cres.

wor - - - thy to be lov'd, Tru - est friend . . . and no - blest

largamente. cres.

cres.

ff con passione. poco tratt^o

foe; Call'd him wor - - - thy to .. be loved, .. Tru - - - est

dim.

allargando.

ff poco tratt^o

dim.

allargando. p

f

friend, tru - - est friend and no - - - blest foe;

Tempo imo.

colla voce.

pp

rall.

Yet she nei - ther spoke

rall.

nor moved.

HOME THEY BROUGHT HER WARRIOR DEAD.

Tempo imo.

Stole a maid - en from her place, . .

pp stacc.

Light - ly, light-ly to the war - rior stept, Took the face-cloth from the

dim.

face; Yet she nei - ther moved, . .

pp

rall.

nei - ther moved nor wept.

Tranquillo.

Rose a nurse of nine - ty

colla voce.

pp

The musical score is written for voice and piano. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The score is divided into four systems. The first system shows the vocal line starting with a rest, followed by the lyrics 'Stole a maid - en from her place, . .'. The piano accompaniment begins with a staccato pattern marked 'pp stacc.'. The second system continues the vocal line with 'Light - ly, light-ly to the war - rior stept, Took the face-cloth from the'. The piano part features a 'dim.' (diminuendo) marking. The third system shows the vocal line with 'face; Yet she nei - ther moved, . .'. The piano part includes a triplet of eighth notes marked '3'. The fourth system concludes with 'nei - ther moved nor wept.' and 'Rose a nurse of nine - ty'. The tempo changes from 'Tempo imo.' to 'Tranquillo.' and 'rall.' (rallentando). The piano part includes markings for 'colla voce.' and 'pp' (pianissimo).

HOME THEY BROUGHT HER WARRIOR DEAD.

Allegro agitato.

years, Set his child up - on her knee— . .

Allegro agitato. ♩ = 152.

pp *pp* *pp* *stacc.* *cres.*

Like summer tem - pest came her tears, like sum - mer tem - pest

f *sf* *colla voce.*

rall. *largamente.*

came her tears— *cres. e affrettando.* “Sweet my

f *colla voce.*

con passione a piena voce.

child, my child, I live . . for thee, . . I live, I live . . . for

♩ = 66. *ff*

The musical score is written for voice and piano. It begins with a tempo marking of 'Allegro agitato.' and a key signature of one flat. The first system shows the vocal line with the lyrics 'years, Set his child up - on her knee— . .' and the piano accompaniment starting with a piano (*pp*) dynamic. The second system continues the vocal line with 'Like summer tem - pest came her tears, like sum - mer tem - pest' and features a forte (*f*) dynamic in the piano part. The third system shows a change in tempo to 'rall.' and 'largamente.' with the lyrics 'came her tears—' and '“Sweet my'. The piano part includes a crescendo and acceleration marking 'cres. e affrettando.' and a forte (*f*) dynamic. The fourth system returns to a faster tempo with the lyrics 'child, my child, I live . . for thee, . . I live, I live . . . for' and a piano part marked 'con passione a piena voce.' and 'ff' (fortissimo). The score includes various musical notations such as slurs, accents, and dynamic markings.

HOME THEY BROUGHT HER WARRIOR DEAD.

thee, . . Sweet my child, . . . I live for thee, my child, . . .

f *allargando*

sf *sf* *ff* *allargando.*

assai sino alla fine.

. . my child, . . . I live, I live . . for thee, my child, . . my

colla voce. *ff*

child, I live for thee. . . .

poco rall. *dim.* *p*

